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SFA EYE

April 13, 1973

Well, here it is the third issue and still we haven't been able to get that much response. The paper can only improve if we receive more response from more people. Come on people, help make our last issue this semester the best yet. Put any articles in the SFA EYE box across from the front desk by Thursday, April 19th.

—Rance Haig, ed.

GALLERY FOR THE ASKING

There is a gallery in the back part of the Co-Op food store in Cordre Madera which is about twice the size of the Hallway gallery here at school. It is a well lighted gallery with about fifty feet of wall space for hanging art. The Photo department is trying to organize enough people, from all departments who wish to participate, to have a running show from three to six months at this gallery. We hope to have all of the departments represented in this time period with the shows changing every month. We have not discussed the fine details with the Co-op people yet, but we do know that the gallery is seldom used and all sales of any art work will go directly to the artist with no commission taken out by the Co-Op. There is little security, but we think that we can somehow work this out.

For now, we think that the Photo department will have the first time slot, not because we think that the Photo department is superior to any other department, but because we are willing to test out the response and security at the present time. We are suggesting that all the remaining departments start thinking about being represented in this gallery space. The administration will have nothing to do with this gallery show whatsoever. It will be up to the students of each department and their SUC members to pick what is to be hung or shown and how to show it (without destroying the gallery). Let's get the school and its art out into the general public! The public deserves to see what's going on here. Another important item is that the Co-Op has a private newspaper that reaches 60,000 consumers in the bay area, and the gallery's show would more than likely be announced in this publication. Any questions or suggestions you should talk to the following people: Bob Mayhew, Rance Haig, Susan Shaw, Marylou Hillberg, Valrie Massey, Hank Brock or drop a note in the SFA EYE box located across from the front desk.

TEACHING ASSISTANTSHIPS

"The exact arrangments vary from department to department, but all second and third semester graduate students are assigned teaching assistant positions for which they receive a $200 reduction in tuition per semester." The above statement is a quote from the college catalogue of 72—73. It's used as an inducement for recruiting graduate students and most entering graduate students do not fail to notice it, but once they are securely corralled into the SFAI program, there is very little feedback to the student about how it is carried out. The basic problem is created by the autonomous control each department is given over what requirements it will have over each T. A. Thus instead of cataloging each department's requirements and providing the student with concise information regarding what he is to expect in his department and who he should see for more information, he is left to forge all his knowledge for himself.

The largest fear that exists for the graduate is how much can he count on being included in the tuition reduction at registration time. To that end the school has provided a workable formula. Since every second and third semester graduate is eligible a list is compiled of all those students who meet those qualifications and it is given to the cashier. When the student pays his fees he merely tells the cashier he is on the list, then a check is made and his wavier is granted. That does not, however relieve the school, as a central organ of the Institute, from the responsibility of providing a clearer more detailed and an earlier, distribution of information to the first semester graduate.

—Jerry Sisco

Assemblages and floor pieces. . . heavy blackpaper. . . newspaper. . . paste. . . asinpapermache. . . 49crushedpastepots. . . circlesandcircumferences. . . returningcurve greypaperedhoop alinear. . . photoiteks. . . swing assemblage stringsticks, etc. . . . scaleandfeeling

YOU KNOW THIS STUFF IS EXPRESSIONISM. The expression is not literary but in the associations and and and and and and and and and and and and andnine and ten hold it lets not get carried away.

I think Jackie is quite strong. Her work is expressionist feeling to me. I know some of it is generated from memories of her past associated to the materials as in the swing piece. I think it is a better method of approaching the work involved. I think that the work is made up of materials which are hard to seperate from our general culture of technology but I think that if a work is to become an extension rather than a toy then something like the approach she takes in the pieces is correct. She has said to me that she thinks that some of what she is saying didn't come across. I don't know because the manner in which she uses the material is so new in certain ways it is hard to know. The work has impermanance stamped on it and is anti object so that it can't be collected. Also there is the Quality of being specific for the space in which it exists. Entropic partly to show its' relation with real time and common experience.

—Correspondent Saylor

—S. Arnold

UICA

The following is an interview, (made by Rance Haig), with Ted Eliot, Executive Director of the Art Institute, explaining what UICA is and its various programs.

RH: What is UICA and how long ago was it formed?

TE: UICA stands for the Union of Independent Colleges of Art and it was formed about six years ago as a consortium with the California College of Arts and Crafts, Kansas City Art Institute, Maryland Institute College of Art, Minneapolis College of Art and Design and Philadelphia College of Art as the founding members. Subsequently, the Rhode Island School of Design joined the consortium and about a year ago the Cleveland Institute of Art and the San Francisco Art Institute became members. The latest institution to join the consortium, effective this year, is the School of the Art Institute of Chicage. The consortium therefore is now made up of nine members.

RH: Why are there not more schools in UICA like for instance, Pratt Institute?

TE: To be a member a school must be accredited by its Regional Agency. It must also be a single purpose institution. Both Pratt and Cooper Union are parts, departments if you will, of larger, complex institutions. At Pratt, for example, the curriculum stresses engineering.

RH: What programs do UICA offer to schools that are members?

TE: Of interest to many students is the Student Mobility Program. All Students above the Freshman level may apply to their home college for permission to study for one or two semesters at one of the other UICA member institutions. He or she continues to pay the tuition to the home college but may earn academic credits for work accomplished at the other college. Sometimes there is an uneven flow of students between member colleges. By that I mean sometimes a college will send out to another institution more students than it receives and this has caused some complications. There is a feeling, I don't know whether it's unanimous or not, that outflow and inflow should be in balance. How it can be done or how it can be controlled is one of the problems which I know the Deans of Students have been discussing. I don't think there's been any difinite answer to it yet.

RH: How does the Student Mobility Program benefit students who are in the program?

TE: It permits, for instance, in our case, students not only to obtain a different point of view for a semester or two but it also permits them to take courses which we don't offer be they graphic design, engineering design, fashion design, or crafts for example.

RH: If anyone is interested in the Student Mobility Program, who should they see at the Art Institute?

TE: Anyone interested in the Student Mobility program should see Diane Harsh.

RH: Waht other programs does UICA have?

TE: One of the more important programs financed by UICA is the Film Center. The The last count that I heard is that there are 78 films at the Film Center and any member can draw on those films without charge although they do have to pay for shipping costs. We have made use of these films in both World Studies and the Film Department's History of Film. Larry Jordan has told me that the Film Department would be way over budget were it not for the UICA Film Center.

RH: Could you explain how UICA is involved in the Visiting Artists Program?

TE: At one time we had our own matching grant from the National Endowment for the Arts for Visiting Artists but when UICA was able to obtain a larger government grant for this program we decided to cooperate with the other members of UICA by coordinating the Visiting Artists Program through UICA. The Dean of the Colleges agree to who they would like to invite and every attempt is made for the Visiting Artist to go to more than one school. Because of our geographical situation it seems to be easier to combine CCAC with the San Francisco Art Institute.

RH: Do you see in the future more schools belonging to UICA?

TE: I think the feeling of the UICA Board is not to expand the consortium at this time.

RH: Are there any other important UICA programs?

TE: Yes, one program that UICA is very involved in is Fund Raising. The Public Relations and Development officers of UICA are trying to devise ways and means of raising money for UICA programs. They have a great deal of input as to the kinds of programs foundations like to fund and this particular year they're really beginning to fire requests and presentations to foundations and corporations. It takes time to get a fund raising program going but I feel confident that money will be coming in not only form the government and the National Endowment for the Arts but also from private foundations. This is a very important reason for staying in UICA but only time will tell as to how successful it will be.

RH: Thank you, Mr. Eliot

STEICHEN DEAD

Edward Steichen is dead at 93, ending one of the most diverse and interesting careers in photography. Steichen was equally able to do art, commercial and documentary photography and to do them well. He also organized exhibitions of photography, painting and sculpture that almost created "modern taste".

He began doing photography in 1895 at the age of 16. He did "pictorial" photography and by the age of 21, he was exhibiting in the U.S. and Europe with the leading American Photographers.

He then collaborated with Alfred Steiglitz running the gallery at 291 Fifth Avenue and putting out Camera Works magazine.

In the 1920's, Steichen started doing Fashion (Vanity Fair and Vogue) and advertising (Jergens Lotion, Kodak, etc.). Steichen established commercial photography as the high priced and specialized commodity that it is today.

In 1938, at the age of 59, Steichen decided to retire from commercial photography and to grow Delphinums (which grew into his first exhibition at the Museum of Modern Art). He also made a trip to Mexico and used for the first time a 35mm camera and Kodachrome color film.

World War II came along and soon, despite his age (middle 60's) he became Captain Steichen in charge of all U.S. Navy combat photography.

After the war, Steichen became Director of Photography at the Museum of Modern Art in New York. He organized many impressive exhibitions the most famous of which was "The Family of Man".

In 1967, Steichen said, "Today I am no longer concerned with Photography as an art form. I believe it is potentially the best medium of explaining man to himself and to his fellow man."

The Problem (a mano) —D. Hearne

CALENDAR

DIEGO RIVERA GALLERY

Works by Richard Berger through April 22.
Works by Ed Lord April 24—May 6

CANYON CINEMA

April 19— Significant films in black and white:

Peter Hutton: "July 1971"
Ken DeRoux: "Riding Out"
Peter Kubelka: "Mosaik Im Vertruen"
Stan Brackage: "Fire of Waters"
Stan Lawder: "Corridor"
David McLaughlin: "Getting Together"

April 26— Doug Wendt:
"Sasquatch Amongst Us"
Herbert Jean DeGrasse: "Inner Arrgh", "Big Foot"

THIRD WORLD PHOTOGRAPHIC VISION

A show of photographs by Third World People through May 27th. Museum of Art.

April 23rd, Monday at 8 pm the San Francisco Chamber Orchestra conducted by William Jackson will perform pieces by Bach, Bartok, Elgar, and Mozart. This is being held free of charge in the auditorium so come early!!!!!!

PHOTOGRAPHY DEPARTMENT

Early graduation. . . anyone who would like to apply should bring their portfolios by Wednesday, April 25th to the Photo Lab. Graduate applications should be in by Thursday April 26th.

Spring Show— Anyone who would like to put some work in the spring show should bring it to the Photo Lab between May 5-12. If you have any questions about any of these items, talk to Dennis Hearne.
Spring Show opens May 13th at 3:00 pm.

The Free Photo Clinic, open to all SFAI students, is under way in full swing, The first meeting which was to be conducted by graduate student, Steve Collins was not held because he was in jail that day—However barring such an unforseeable event in the future, the Free Clinic will be held each Wednesday. April 18th, Lynn Sparks will work with those persons wishing information on presentation of work, (mounting board etc.) These seminars will meet from 2-5 pm. They are open to the entire student body, including those not yet involved with the medium. The seminars will be limited to the participation of up to 25 persons. People interested are asked to meet in the Photography Department's Lounge Area each Wednesday. After this last seminar, the schedule will start over again until the end of school on May 5th.

EROTIC ART: NOTHING TO GET NOTHING TO GET EXCITED ABOUT

The International Museum of Erotic Art has been open just three short weeks, and I seriously doubt it will remain much longer. The exhibit had been collected over 15 years by Doctors Eberhard and Phyllis Kronhausen. The Drs., both Psychologists, believe that this collection may eliminate the publics sexual hang-ups. They have compiled numerous sex studies, including *Erotic Art I & II.*
The genei
The Genises church now owns the collection. The aim of the Genises evolved from the active Glide Memorial Church. As such, it is a non-profit organization funded through the church and admission fees ($2.50).
It seemed remarkable that to whom every museum this collection was offered, (among them the Met, the New Museum of Modern Art, and the good old De Young) all turned it away. It seems odd that they would meet such pure rejection after great succuss in Denmark and Munich. The collection was viewed by a court in Maryland and approved ie., not labeled porno.
The exhibit would improve greatly if it were re-hung and organized. One doesn't get the impression they were arranged with much care. Much of it seems scattered about. At any rate, the art is interesting—at first. First one views numerous silk scrolls, erotically designed to educate the bride and groom, from the Ming dynasty. Many of these seem vaguely humerous.

In the scrolls (there must be 100) we find something for everyone—even nymphomaniacs. There is a room containing work by women artists. One piece, by Phyllis Iannone, examines in a partial cartoon the typical bumbling bedroom partners. "Put out the light", "I can't—It's on your side".
One theme passes the Picasso collection, almost missing it altogether. These pieces weren't terribly exciting.
Most of the pieces seem well executed. The most innovative comes from a German artist, Ederhard Schlotter. He uses unique imagery to portray sets of lesbian lovers. The effect is that of looking in a bent Fun House mirror, pieces of which hang between the canvases. A great effect is achieved.
The Kromhausens feel that over—stimulation of this sort will leave one bored (it did) and therefore rid one of his or her sexual hang-ups. I wish them luck, but I'm not sure their theory is sound. They believe that if one views 3,000 cocks, one will become de-sexualized. De-sensitized yes; de-sexualized I doubt. There truly is something for everyone here. From Robert Sranely's vivid silkscreens, to Eberhard Beloch's brightly hued rocket-cock, and even a John Lennon etching of himself and his wife Yoko.
I don't believe it will last for a variety of reasons. First, I think its totally educational orientation may be a difinite drawback. Many of the pieces are of great asthetic value, but are demoted to the tools of the Psychologists. The chaotic arrangement doesn't help. But most, I feel the public in general is not ready for this kind of exhibit. It's a very real possibility that what the Kronhausens are attempting to eliminate, may be keeping people away. Their guilt trips won't allow them to look at such work. The public in general hasn't been too interested so far. The museum, 540 Powell, is open 12 hours a day, 7 days a week. So far the average is about 200 per week. Good luck Kronhaussens—sex educating the adult public can't be any easy task.

—Sharon Golden

$$$$

If the students don't already know, every fulltime student contributes one dollar every semester to SUC. They have saved up $1800 approximately so far. Now they have committed two boondoggles.

The first boggle was last semester SUC earmarked $600 of student funds for a new piano. The second, which was in their latest meeting was $300+ to Bob Kaufman and Will Blosser to attend a trustees meeting in Kansas City.

These are boondoggles basically because SUC hasn't bought a piano yet because of inertia and that project may be dead, yet these committments represent one half of all their funds. Their only other major expense is about $270 for the paper. There isn't any point in picking apart these decisions. Without a central planning mechanism there is usually the problem of important expenditures are hard to put across and fantasys because they are so vague, appeal more to the inner desires of the members so it just comes out that tenuous projects have a better survival ratio.

I suggest this is weak and unfair. There are ways to make such decisions for the students reasonably. I think that some kind of ordering process should be tried out to apply to the mechanism. Divide up the kinds of expenses into types whose prioritys can be assigned. General expenses like the newspaper, parties, sales, etc., could be regarded as common expenses which all departments according to their proportionate share of the student funds should accept. For other expenses like the film festival which benefit only that department such departments have a right to spend what they have contributed for what they decide collectively is justifiable. Since so far this has not meant any significant out flow then SUC should each week post their funds so that individual students can propose projects within terms of the funds available.

This is not enough and I think that another step can be taken which is that some student be assigned the task of preparing a budget for the whole year so that things can be argued out in advance. In fact that an executive office be created seperate from SUC itself to implement the decisions.

—Correspondent Saylor

Since the editorship of the student publication has changed hands, three issues ago, every issue has been sexist. Articles by women and recipies have appeared juxtaposed on the back page, whether this was purely an innocent coincidence, a blatant manipulation of the submitted articles or sexist bacause the editor of the paper is ignorant of the implications, I can't be sure. I do know that it is offensive to the women at school and some of the men. In the issue of March 29th, a filler on the front page appeared which was also sexist.

I think that a closer look at the layout of the paper would eliminate this problem, as well as the stopping of the hasty inclusion of sexist jokes as filler for blank spaces.

The paper may have been disorganized in the past, but at least its faults were not in sexism.

—M. Savage

In response to the above article, I wish to say many of the charges are false. It is not true that all women's articles appear on the back page. Every page in this paper is considered as important as the next. We have used the back page mainly for dialogue, reviews opinions and humor articles which are used regardless of gender.

Women's articles have appeared on every page of this paper. The articles which held news or factual information were used in the front pages of the paper.

I do not fully understand the charge of sexism in terms of the humerous filler on the front page. Not everything is funny to everyone and the purpose of the paper is to represent as fully as possible the entire school. Therefore it is impossible to please everyone all the time. Thus your opinion appears on the back page as does mine.

—Rance Haig

We must go deeper into the experience of seeing and reacting and become more vulnerable to the gentle demands of life . . . .

—Adâl

WHY WOMEN ARE SOFT

Why women are soft is a question that periodically appears in both the male and female mind as he or she ventures to understand their essential differences. To approach this question scientifically we must first ask why women are not soft, provided we agree they are soft which is neither here nor there since that question is more ridiculous than the first question whatever that was.

As the poet once said of women, ". . .she is a light shining like a magic stomache." The meaning of this verse escapes me right now and the poet was arrested later for masterbating on an old ladys' ace bandage.

Possibly we could use comparison as a tool to further this discussion. We could compare women to a comfortable chair we remember well or a meatloaf we ate last June or maybe a rubber duck we fondles as a kid. But, alas, we can compare them to people like you and I.

LAST YEARS GRAND CHAMPION

I ask you, is a women an icy road when you're drunk, is she a goose that got to loose, is she a homemade pie that beckons your greediest notions of hunger, or is she a question you never asked before. The answer to these questions can be found on page 33 of the March issue of Popular Mechanics.

My personal feelings are those of a man who ate to much nooki wooki when he was a child, if you know what I mean. But do cows live in trees? Of course they don't and neither should you.

So we come to an obvious conclusion. One that, on its' highest level disregards the whens and whys of greasy hot dogs and essentially reduces everything to poo poo.

--John Christian Anderson

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BAKE-OFF

Get out those pots and pans, pre-heat that oven, and put a smile on your kiss. The gentleman above was the happy grand champion chef in last years Beaux-Arts Bake-Off. This years will take place on Easter, April 22. As in last years tourney, there will again be six Golden Spoon Awards in the following categories; Dada—Erotic—Funk—Political—Conceptual—and Primitive. Entries should be brought to the terrace here at school by 2 pm. on Sunday. This years slogan is simply; *Eat It.* There will also be a grand prize award. This years judges will be George Kuchar, Magnolia Thunderpussy, and John Almond. The only rule is that all entries must be edible. If you want more information call 431-6028.

Used stop bath can be used to clean developer trays. Rinse the developer tray and pour in used stop bath, let stand 3 to 4 minutes, empty and rinse tray thoroughly in hot water.